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store room, in which are all the small articles used in the construction of a piano, such as ivory, hardware, keys, cloths, hammers, felt, action, &c., and the final regulating room when the piano passes through the hands of the Superintendent, preparatory to its being removed to the Warerooms.

The Second floor accommodates several departments, such as the finishers, the action regulators, and the fly-finishers.

The Third floor accommodates the sound-board makers, the carvers, the key makers and the top makers.

The Fourth floor is entirely devoted to the making of the cases, and it is here where the visitor can learn how strongly good pianos are constructed.

The Fifth floor is the Varnishing room, where hundreds of cases placed in military array, by turns, receive the numerous coats of varnish necessary to achieve the brilliant polish, and to bring out the rich and varied colors of the rosewood.

Each floor has its separate water tanks communicating with the steam pump, with hose attached, ready for instant use in case of accident. The windows swing on centre pivots, so that in summer every stray breeze finds its way in, to the special delectation of those who live by the "sweat of their brow." A special and efficient system of ventilation for the winter time has been provided, so that the men can work with pleasure even in the high temperature of a piano manufactory. There is not a spark of fire to be seen in the whole building, it being heated throughout by steam, and the boiler being detached from the main structure.

The roof, which is as highly finished as the finest piano-forte, has its uses, for there the varnished tops are dried by sun and air. From it the whole panorama of New York and its vicinity can be observed, and the sight is really magnificent.

There is not of its class a more complete manufactory in the United States, for in planning out its details Mr. Weber brought to bear the practical experience of a lifetime. Nothing has been omitted necessary to insure the utmost rapidity of construction, consistent with thoroughness of manufacture. After a most careful examination, we can safely say that not one thing has been omitted that keen foresight could suggest or money purchase. No expense has been spared. Cheapness did not come into the calculation; but the best of everything was procured, regardless of the cost. Over one hundred workmen are employed, but light and space are so abundant that that number could be duplicated, and probably will be before the end of the year, without inconvenience. Mr. Louis Bürger is the Architect, and he has done his work well. The cost of the building, with its various machinery,

Engine apparatus, &c., will exceed, we understand, one hundred thousand dollars.

Mr. Albert Weber may well be proud of this noble structure, for it has been raised by his own means, and stands forward as the legitimate result of industry wisely and ably directed, of enterprise sustained by skill, of determination to be in the very first rank, and of energy which neither opposition, dejection nor business difficulties could weaken or depress. We cordially wish Mr. Weber a continuance of that remarkable success, which his skill and perseverance have commanded up to the present moment, and which have built up a house which promises to stand side by side with its great rivals.

#### THE PARIS CORRESPONDENT AND CO-EDITOR OF THEODORE HAGEN'S N. Y. WEEKLY REVIEW.

It is difficult to separate the editor of the above-named not over-clean sheet, from his correspondent and co-editor, that very dirty and small rascal, E. R., but for charity's sake, we will admit a difference in favor of the editor, and allow Webster to characterize and define the correspondent and co-editor, thus:—

"Loue, n; pl. lice, (Sax. lus, pl. lys; D. lius; G. laus; Sw. and Dan. lus.)"

"The popular name of a genius of parasitic insects, termed *Pediculus*, with a flattened body, divided into eleven or twelve segments, to three of which is attached a pair of legs, which are short, and terminated by a stout nail or two opposing hooks, which enable these animals to cling with great facility. The mouth consists of a small, tubular protuberance, situated at the anterior extremity of the head, in the form of a snout, and containing a sucker when at rest. Their eggs are termed *nits* in English. Two species infest the bodies of men. Different animals are infested with different species."

We doubt if the most earnest Websterian will brag much about the grammar of the above quotation, but it nevertheless fully describes that very small rascal, E. R. It says the thing has eleven or twelve segments, which are typical of the numerous ways he would swear, if the emergencies of the house who owns him called for such noble devotion, while the six hooks are typical of his clinging, parasitical nature. There is a trifling discrepancy about the mouth, for the description says, that only when at rest it is a "sucker." With regard to the eggs, we can only hope that in this case, none will be laid, for it would be horrible if the race were to be perpetuated.

#### CORRESPONDENCE.

WASHINGTON, Aug. 17, 1867.

EDITOR OF WATSON'S ART JOURNAL:

The influence of music upon the mind has never, perhaps, been more strikingly made

manifest than it was at the exhibition of a new organ, built by Messrs. Jardine & Son of your city, at St. Elizabeth's, a princely and magnificent building, erected by the United States government for a hospital for the insane, situated on the high ground opposite the Navy Yard, and about three miles distant southeast from the city of Washington. On Tuesday last, Dr. Nichols, the Superintendent of the Establishment, together with the faculty, and several friends, with about two hundred and fifty patients, listened to the organ for the first time. The performer was Dr. J. G. Barnett, of Hartford, Conn. The effect of the music upon some of the patients was indeed marvellous, and which was plainly made manifest by the expression of delight which beamed forth from the eye, while in others, the silent tear betrayed the emotion, as familiar strains floated over the senses, which sorrow, disease, or sickness had caused to be demented. Amongst the number present were some of the worst patients in the hospital, but the music from the organ had the effect of soothing the mind, and subduing the restlessness and irritability that peculiarly belongs to this class of unfortunates. They listened (with hardly an exception) in the most attentive manner, and at the conclusion of the different pieces they manifested their delight in smiles and grateful recognition for the pleasure they had received.

The organ is a very rich and sweet-toned instrument, and reflects great credit upon the skill of the builders, Messrs. Jardine. Dr. Barnett brought out its varied beauties with fine effect, and at the conclusion received a vote of thanks, which was proposed by Dr. Nichols, and seconded by Dr. Griley, and unanimously adopted by all present. The programme of the evening was varied by some good singing from Miss Ewer and Mr. Charles Ewer, and also by the performance by Mr. Coyle and Mr. Dudley Jardine and two of the patients of the hospital.

A. L. F.

GERMAN AND ITALIAN COMPOSERS.—The well-known saying of Carl Maria von Weber: "I compose as God wills, and Rossini composes as the public wills," characterizes admirably the artistic tendencies of most German and Italian operatic composers. The German operatic composer not unfrequently ignores, to his own disadvantage, both singers and public; he likes to give himself up entirely to his task, in which his own individuality is completely merged, and writes in the fond belief that his work is destined to last for ever. The Italian composer, on the other hand, writes in the first place for certain singers; he does not think of a work of art lasting for ever; he pays court to the exigencies of the day and of fashion, and takes his audiences as he generally finds them. I honor the operatic composer, who, renouncing outward success, has only an ideal circle of hearers in his mind; but I do not depreciate the value of the artist who thinks of the actual operatic public. That great genius, and worldly-wise man, Mozart, did both; he took into account singers and public, and created works of imperishable beauty. His dramatic works will, at any rate, endure as long as feeling for melodic beauty and musical characterization exists in the world of art. However people may of late striven to limit such characterization, it can never be destroyed.—*Berlin Echo*.